縁堂松岡正盛畫

漢畫獨樂譜

一名うひ學

下

石法

萬物ノ形象皆ナ三面法ヲ有ス

石三面ヲ看ルト云フ一アリ是ハ巓ト左右ト三方ノ一目ニ見ユルヲ云フ凡ソ石ハ其類太ダ多クシテ山石海石ノ別アリト雖ドモ海石ハ茲ニ略ス

凡テ峙タル大石ヲ岩ト云ヒ臥タル岩ヲ磐石ト云フ一ハ人ノ知ル處ナリト雖ドモ其岩ニ画クニハ巓ノ最モ大切ナル一ヲ知ルヘシ

巓ハ決テ傾ク一勿レ



麻皮皴法

(マヒ)



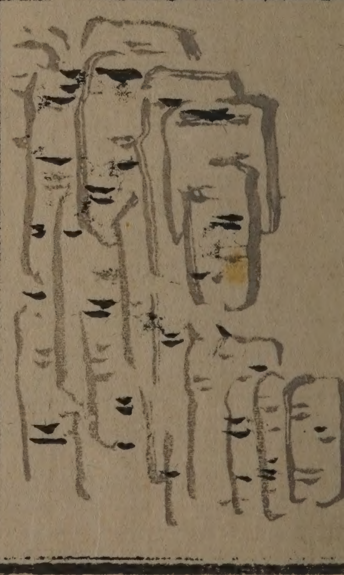
雲頭皴法

(ウントウ)



馬牙皴法

(バゲ)



鑿痕皴法

(サクコン)



石皴法八體



大斧皴法



礬頭皴法



小斧皴法



雨點皴法

第二



石畫式

十二畫起筆

第一



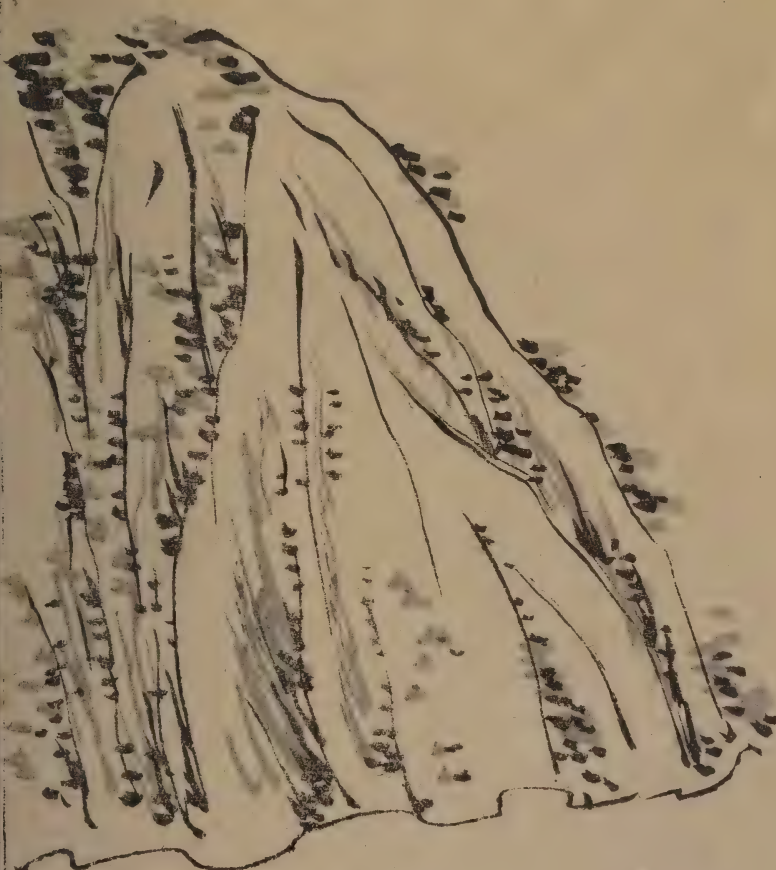


骷髏皴（コロウシユン）

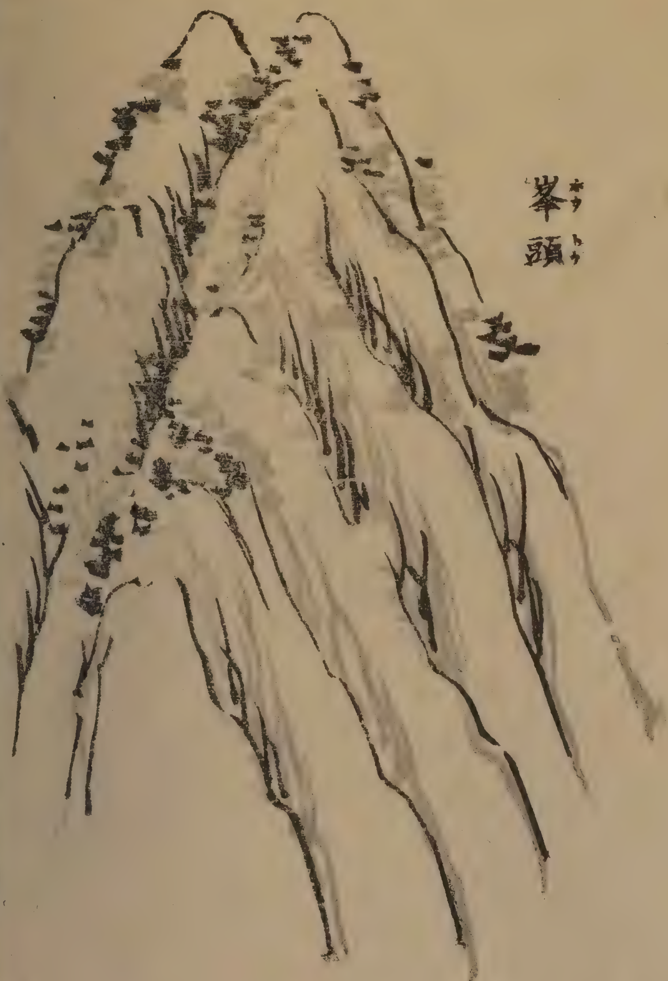




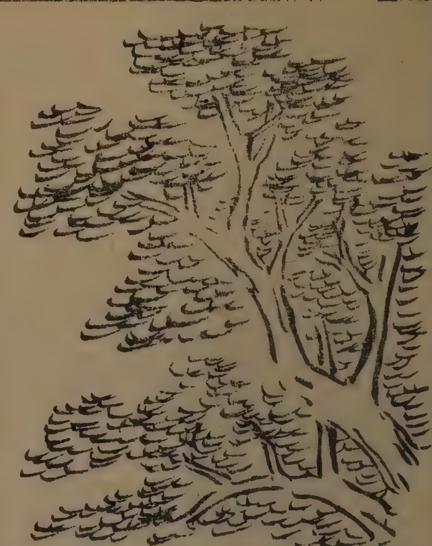
荷葉皴（カヨウシユン）




劒峯（ケンホウ）
客山（カクサン）


峯頭（ホウトウ）

仰螗螂



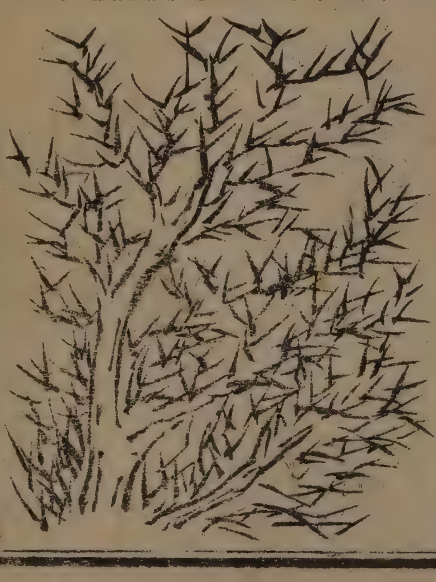
垂絲枝



俯螗螂

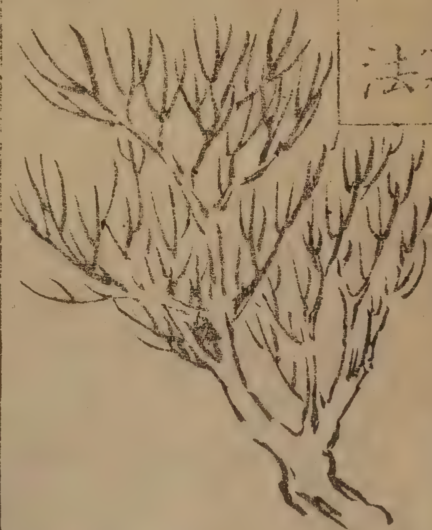


針攅枝

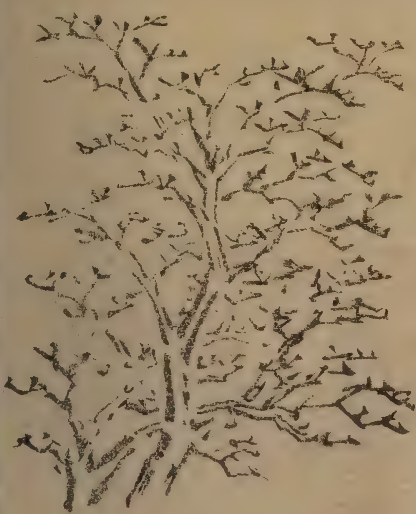


枝法

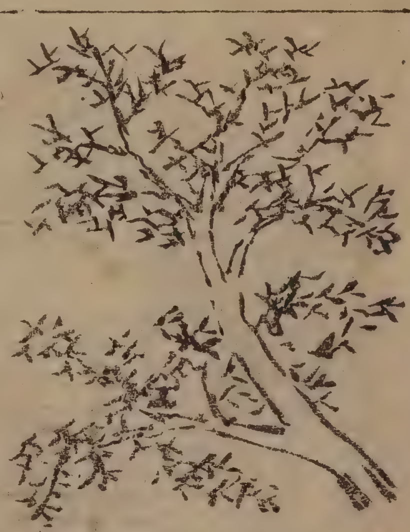
火焰枝



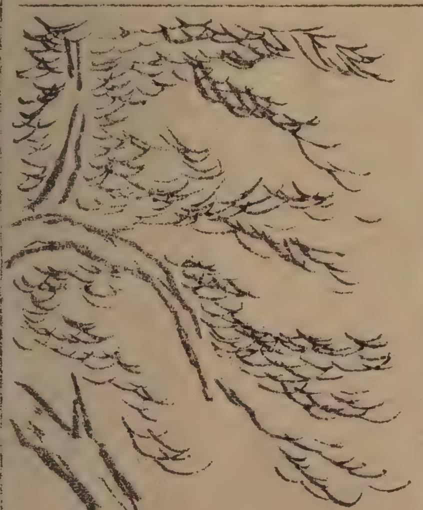
雀爪枝



丁香枝

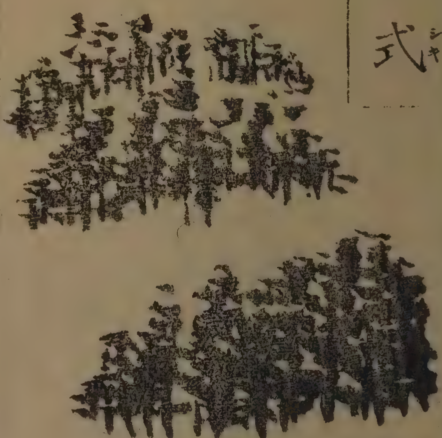


拖枝



樹木式

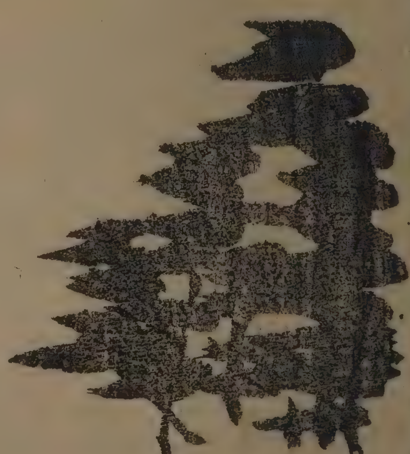
遠樹



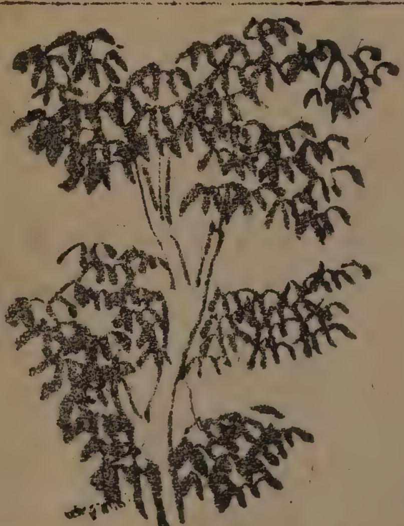
垂藤法



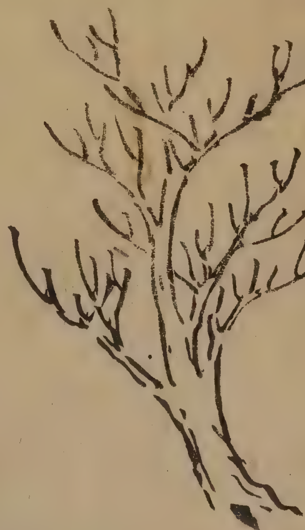
米家樹



介字法



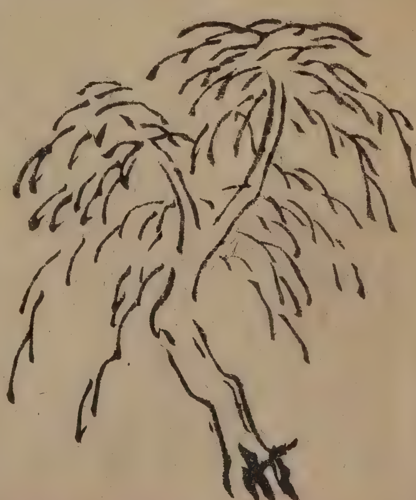
鹿(ロク)角(カク)枝



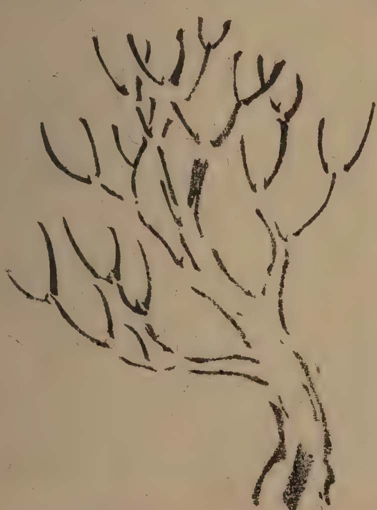
蓬(ホウ)頭(トウ)枝



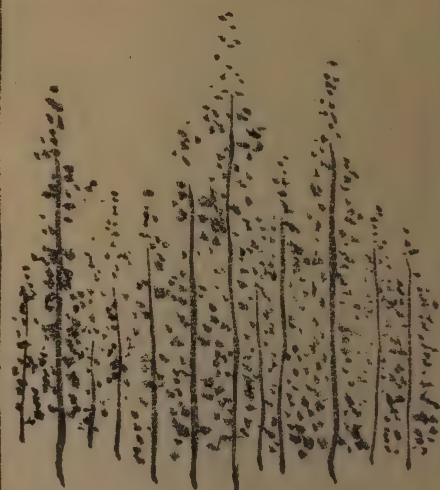
鷹(ヨウ)爪(サウ)枝



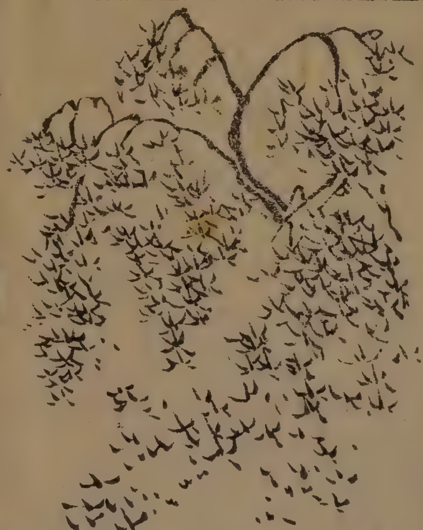
魚(ギョ)尾(ビ)枝



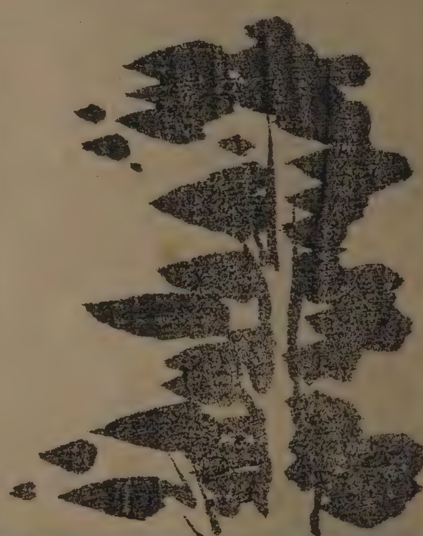
楜椒點法



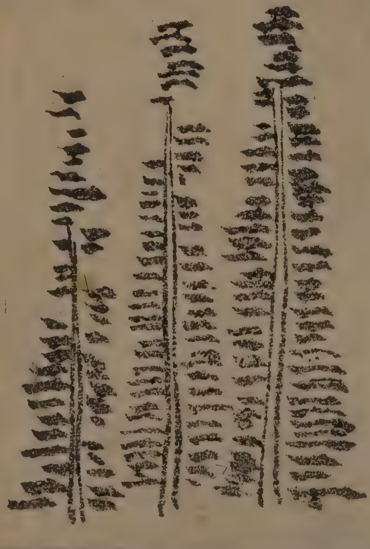
藻草點法



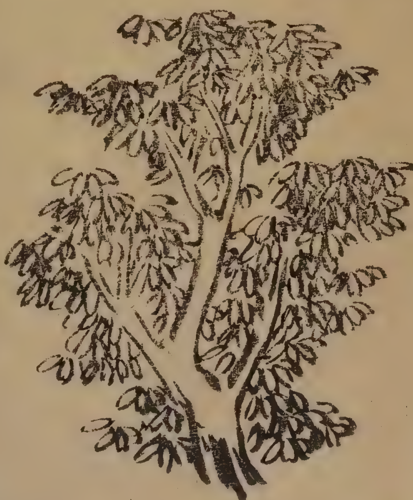
大混點法



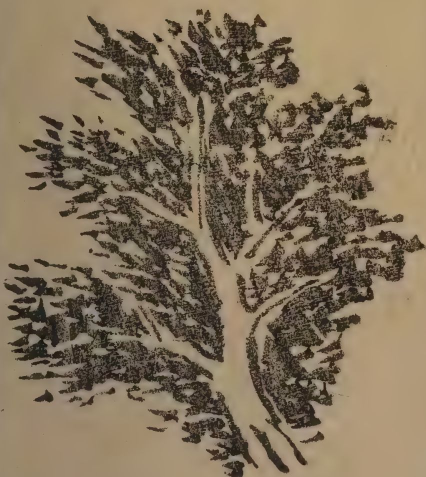
平頭點法



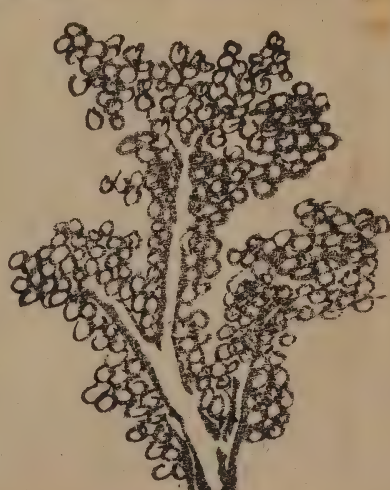
夾葉樹



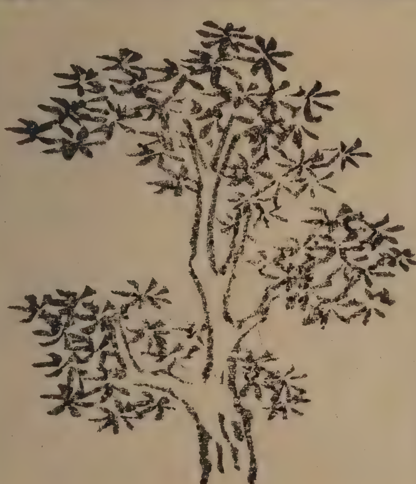
鼠足法



楜椒法



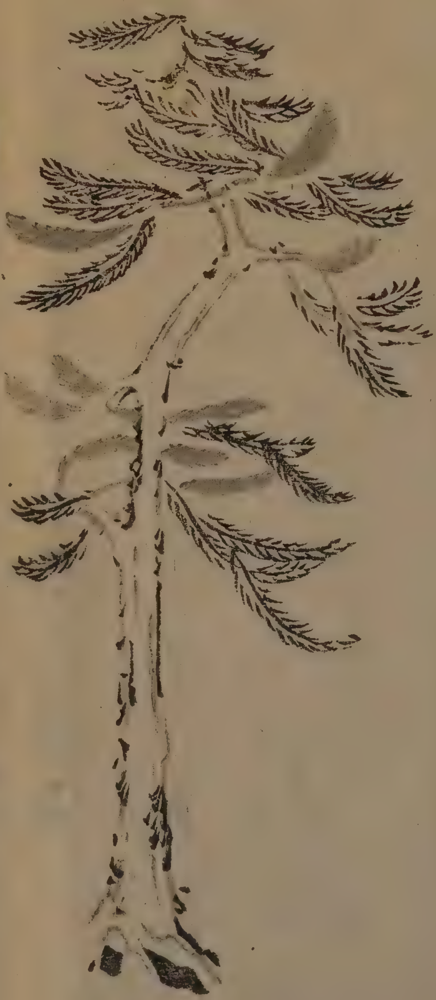
菊花法



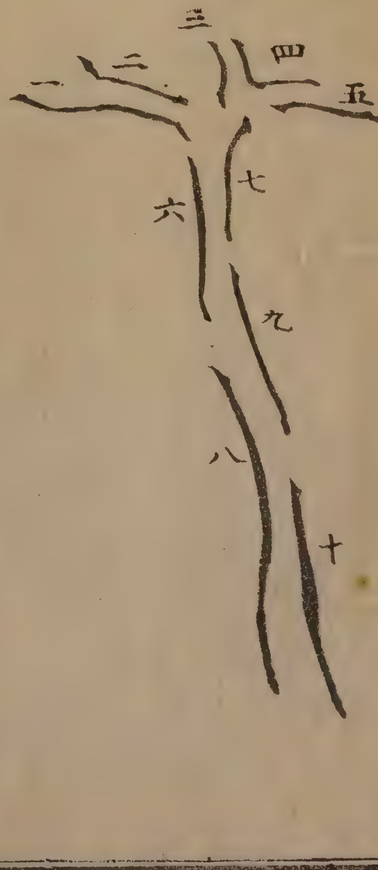
疊(テン)銭(セン)針(シン)



鼠(ソ)尾(ビ)針(シン)



松畫起手



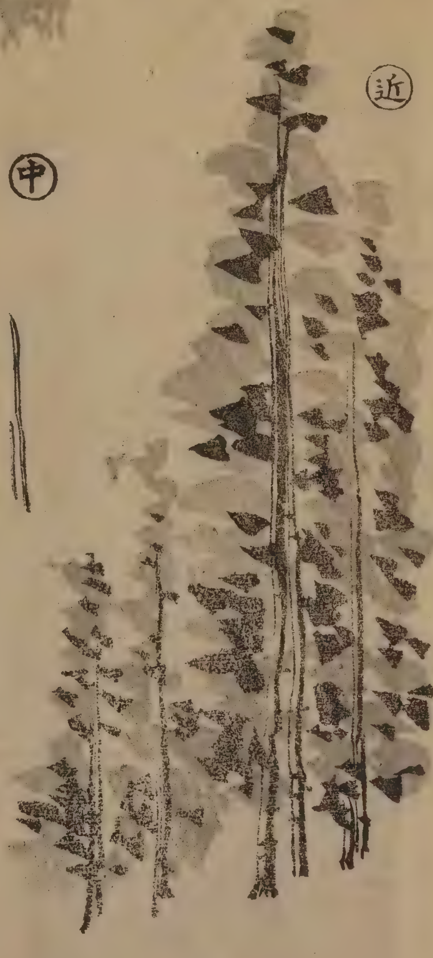
亂撒針



古木（コボク）



近キ處ハ高ク密ニ固クシテ濃ニ画ク



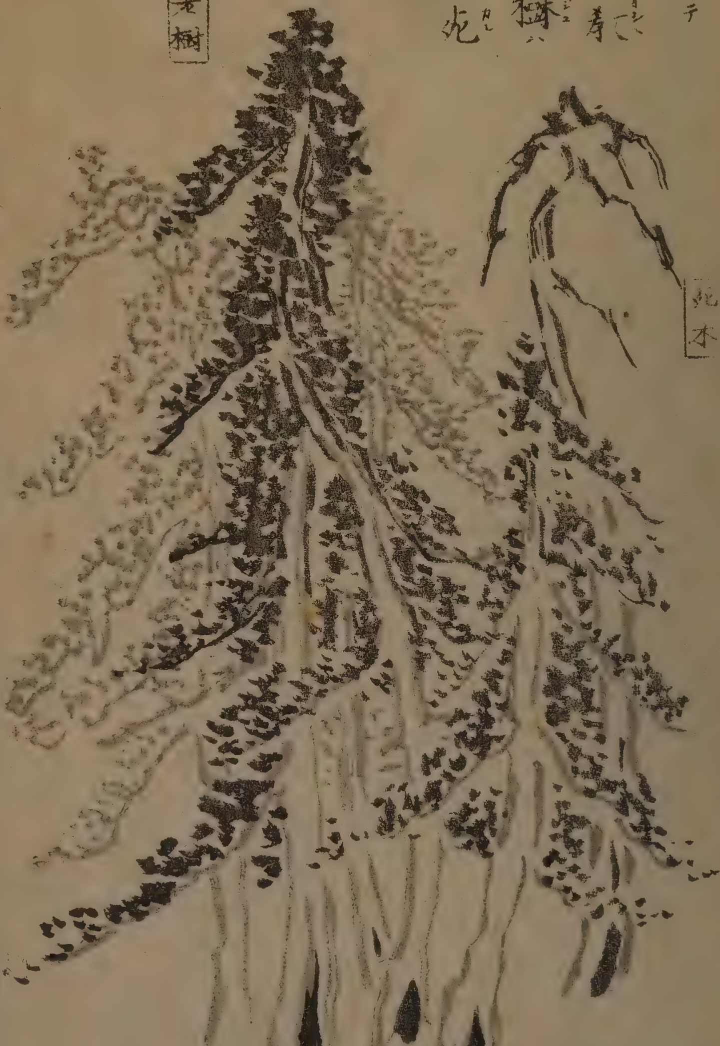




遠キ處ハ平ニシテ疎ニ見ユ幹葉モ淡ニ画ク

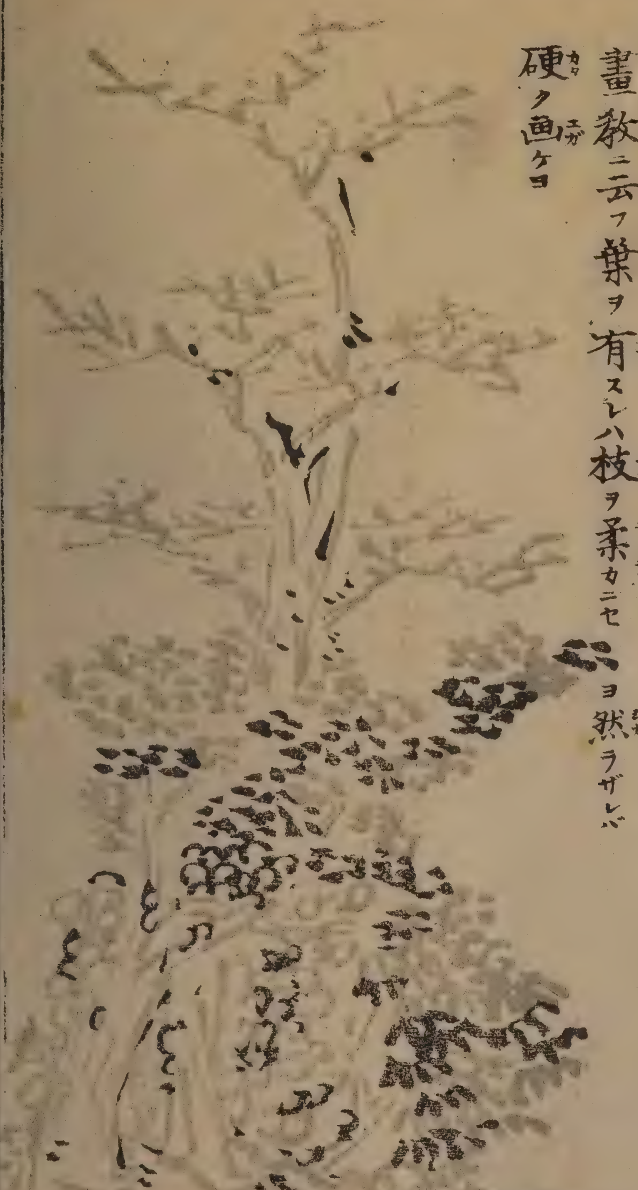
遠近ノ半バナル處ハ幹ヲ濃ニシテ葉ハ淡濃ノ班ニ画ク

凡ソ樹木ノ枝ハ其昌ナル㕝天ヲ貫カント欲スルノ勢ハ常ナリ然リト雖モ年ヲ經ルニ從テ其枝自然ニ垂ル尚ホ老テ愈ヨ枯木トナレバ自然ニ皮離ルヽナリ故ニ注意シテ畫ク、畫ノ専一ニ云フ老樹ハ枝ヲ垂レ死木ハ衣ヲ墮ス



凡ソ樹木ハ葉ノ有無ヲ論ゼス幹ヲ画クニハ敢テ變ルヿナシ然リト雖モ茲ニ一ツノ心得アリ夏景ヲ画テ葉ノ無キハ死木ナリ又春秋冬ヲ画テ葉ノ無キハ然ルニ非ラズ

畫教ニ云フ葉ヲ有スレハ枝ヲ柔カニセヨ然ラザレバ硬ク画ケヨ



松皮龍鱗

老木ノ枝ハ箭ニ著スガ如ク自然ニ垂レテ葉ヲ正面ニ見ル其皮縦横ニ剖テ宛モ龍ノ鱗ニ等シク画リ



凡ソ平地ニ生ジタル樹木ハ其種類ニ由ルト雖モ多クハ直立ニ画ク遠近ノ區別ハ前ニ著ス



遠樹　遠山　仝　遠水



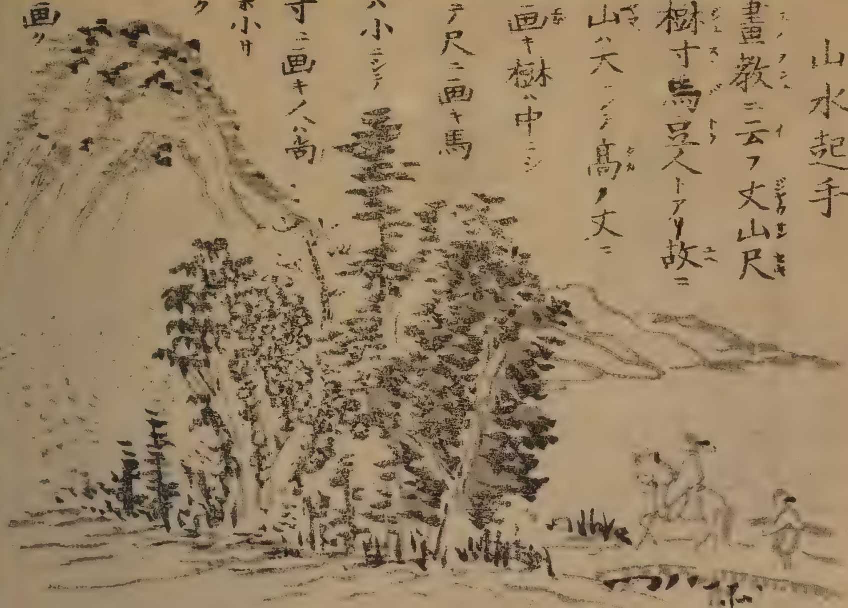
凡ソ山水ヲ畫クニハ須ラク四時ノ景候ヲ考フベシ其遠近ヲ分ツニ三遠法アリ即チ遠山、遠水、遠樹等是ナリ先遠山ヲ画クニハ皴ナク淡色ノ画尚ホ遠キハ藍ノ画又遠水ハ波ナクシテ其甚キハ雲ニ齊シク画ク遠樹ハ枝ヲ画カズ淡色ヲ以テス其着色ハ緑ナリ其色變ジテ黒ク画ク

遠山ハ近山ニ連ルヲ得ス遠水ハ近水ニ連シヲ得ス故ニ遠近隔ク分ツ則ハ太タ風情アリ

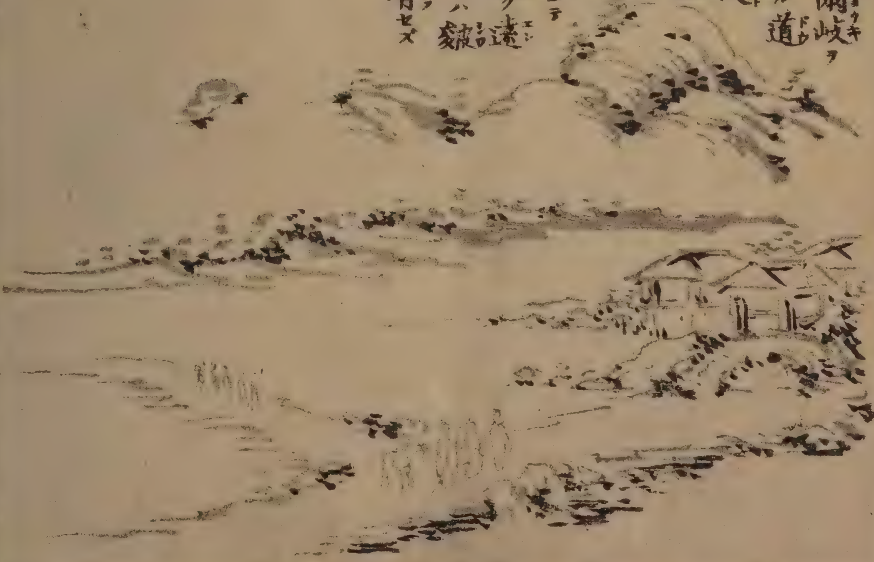


山水起手

畫教ニ云フ丈山尺樹寸馬豆人トアリ故ニ山ハ大ニシテ高ノ丈ニ画キ樹ハ中ニシテ尺ニ画キ馬ハ小ニシテ寸ニ画キ人ハ高ホ小サク画ク



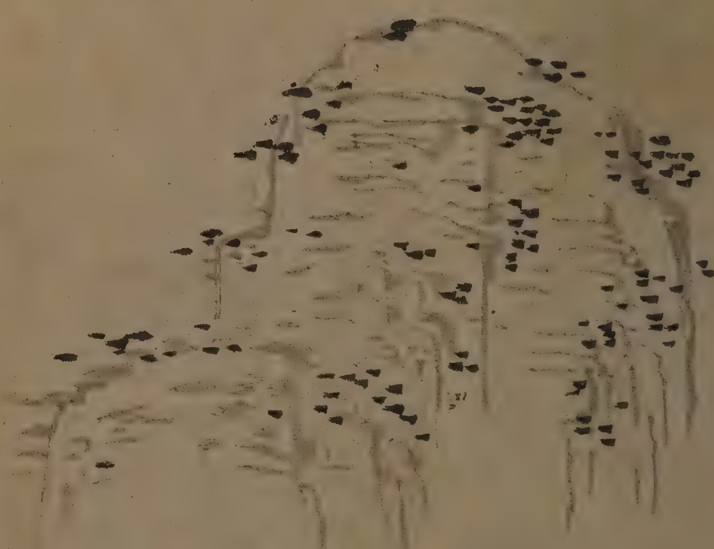
路両岐ヲ看ル道路人塞グ山腰ハ雲ニテ塞グ遠山ニハ皴ヲ有セズ



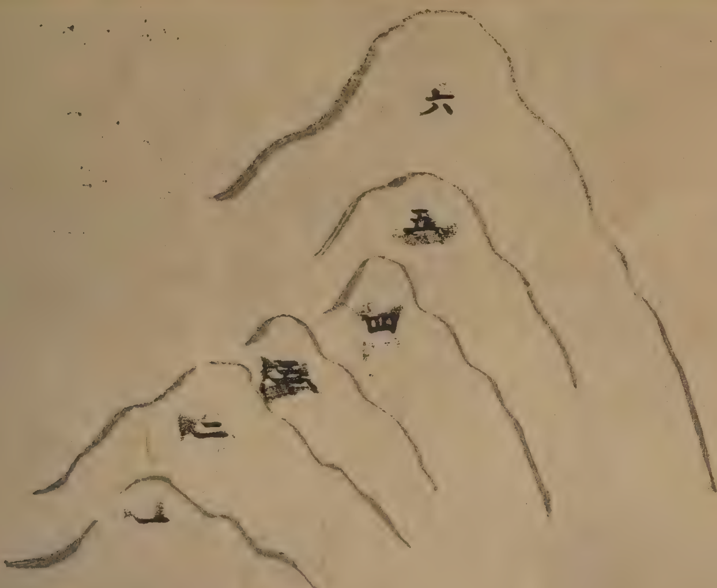
介字點（カイジテン）



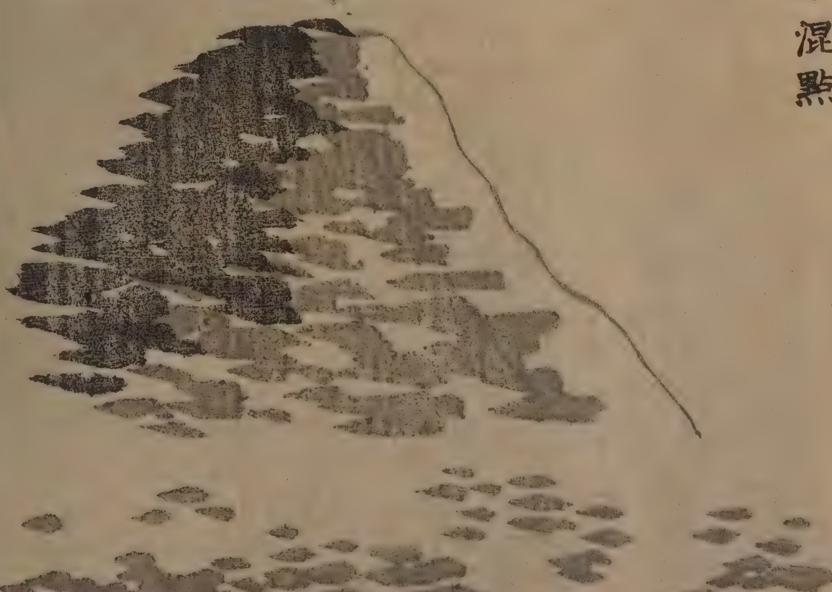
疎點（ソ）



畫山法 起筆

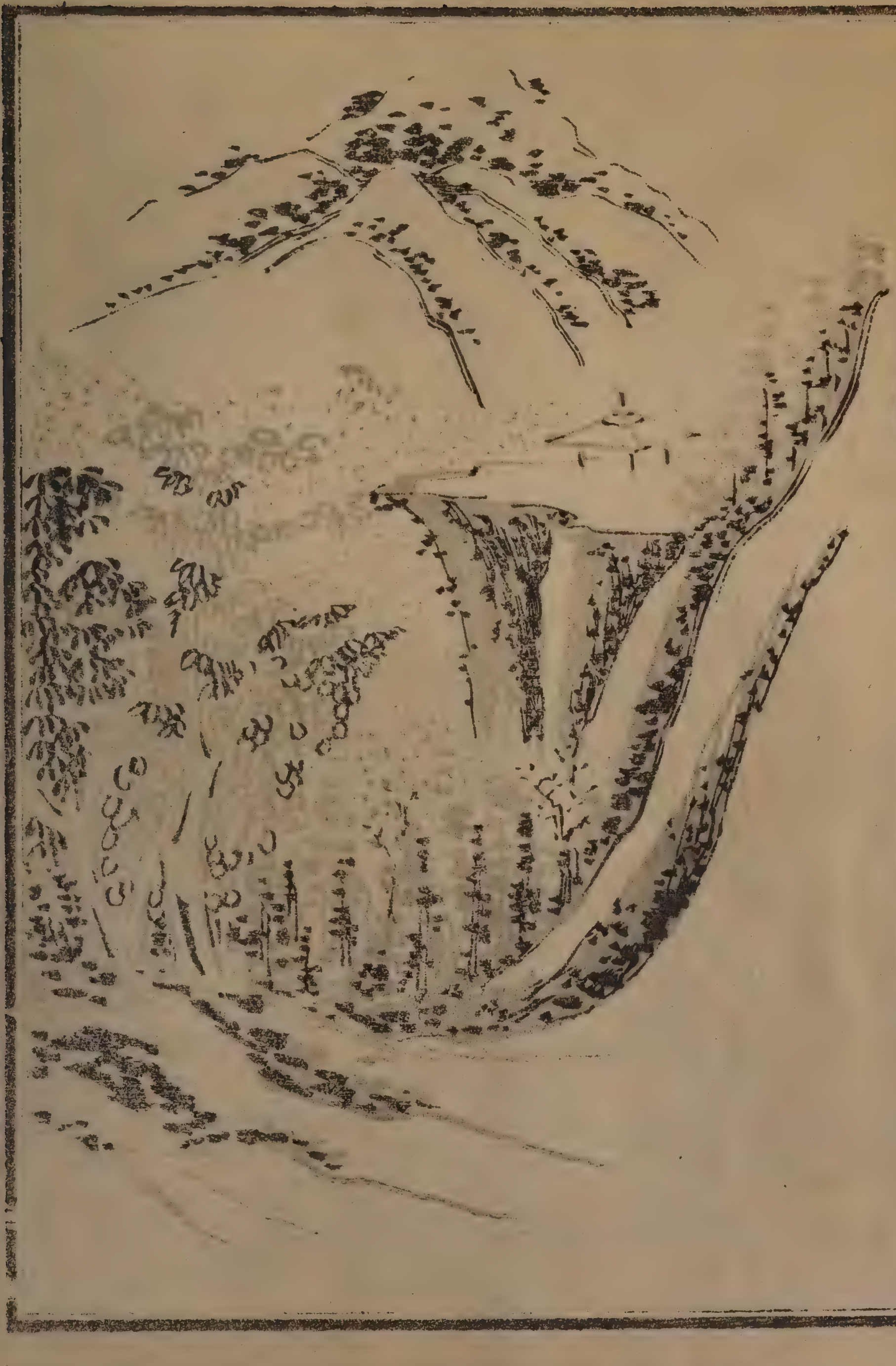


混點



山水試筆

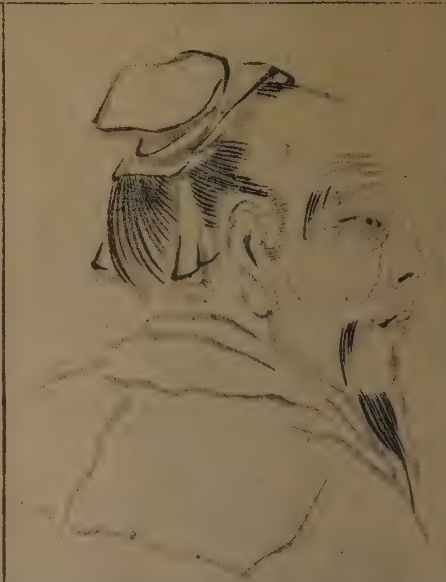





山水武等



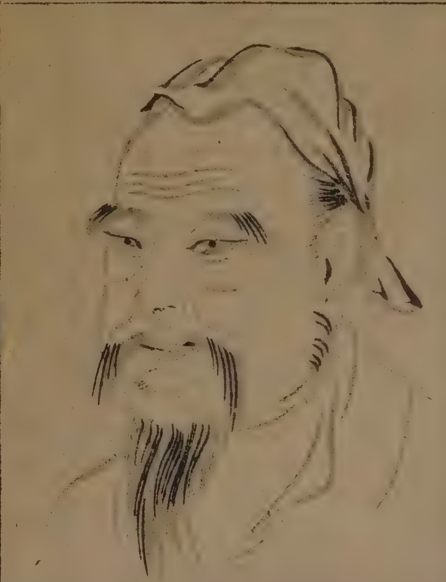
四分像



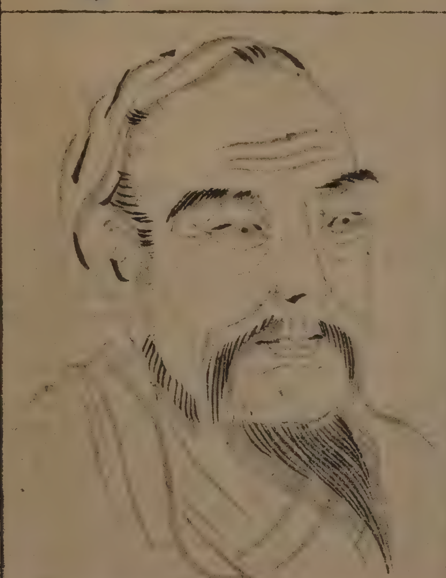
五分像



六分像

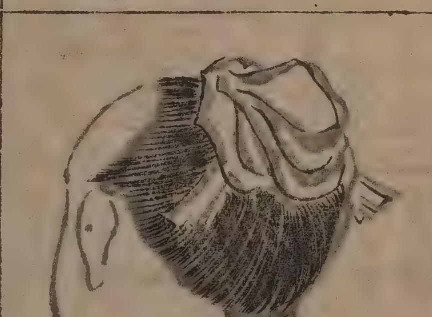


七分像

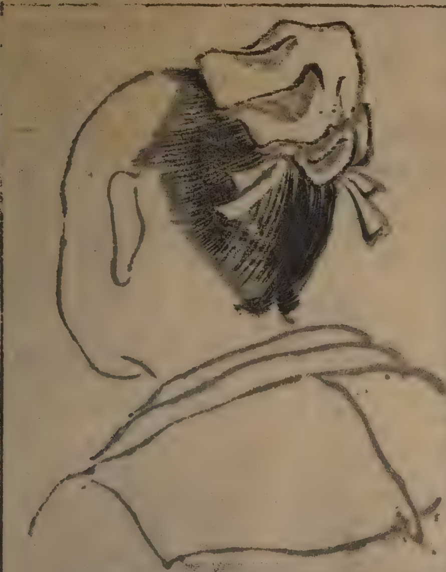


人物分體式（ジンブツブンタイシキ）

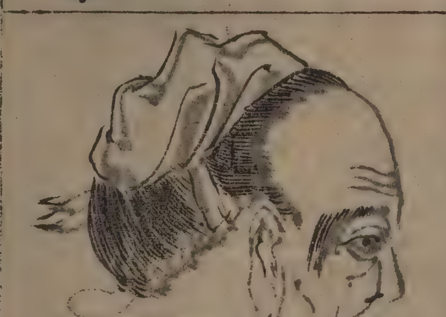
一分像（ブンザウ）



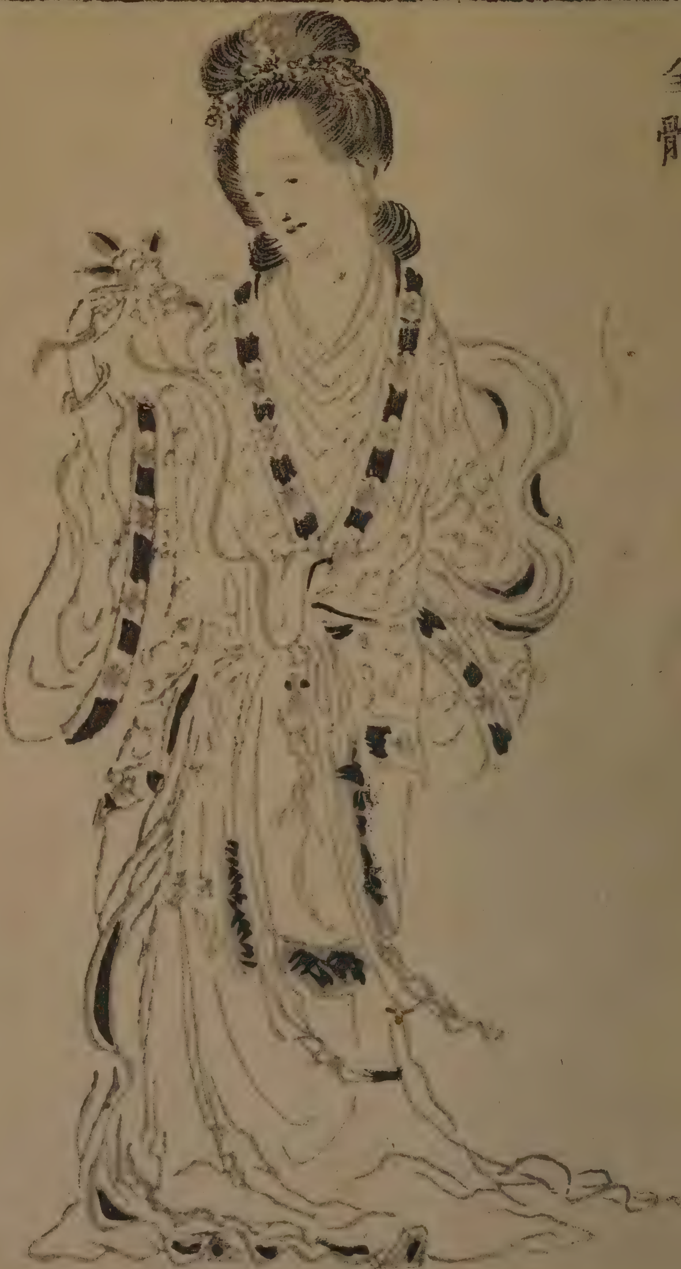
二分像



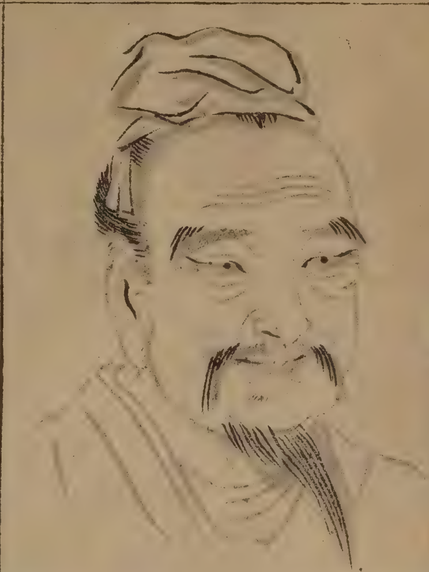
三分像



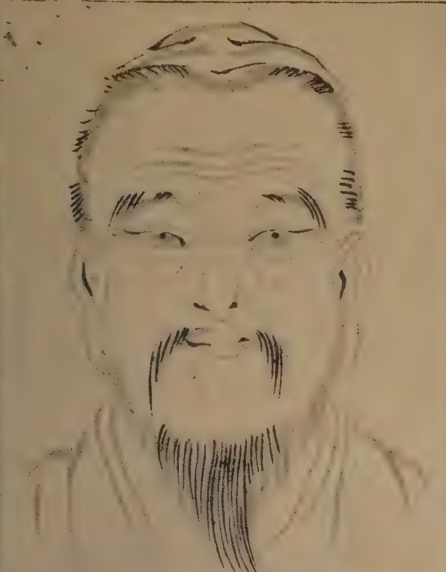
全體（ゼンタイ）



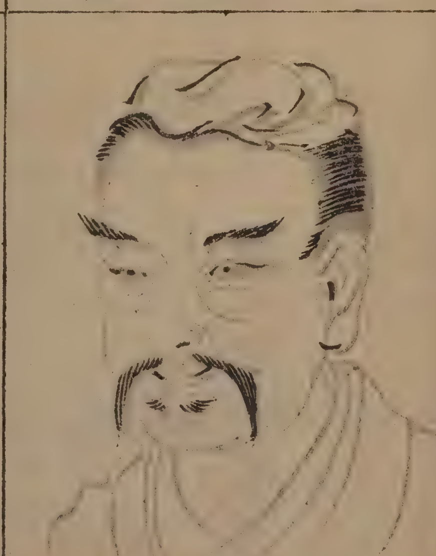
八分像



十分像



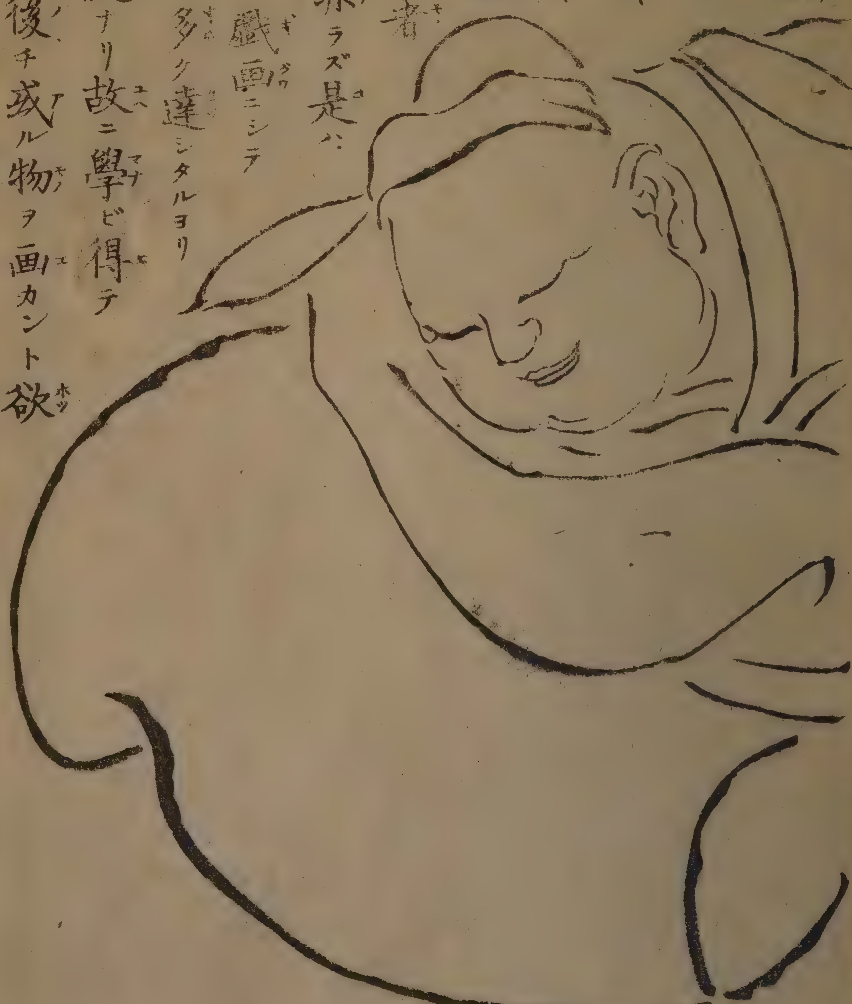
九分像



背像

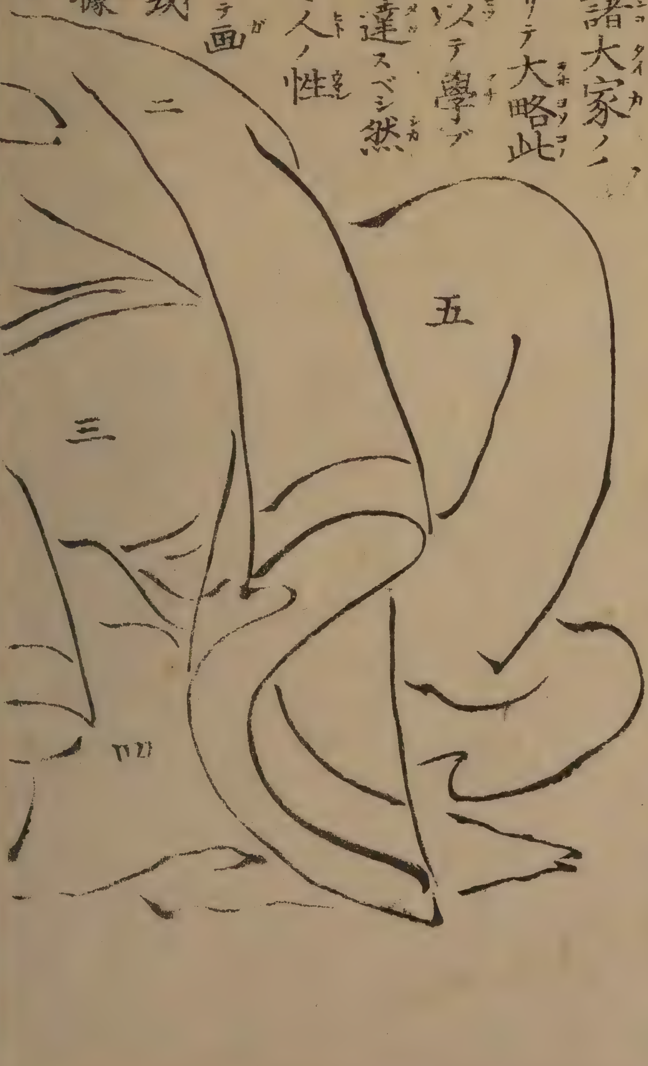


ノ筆働ニ由リテ足ノ先キヨリ畫キ始メテ頭ニテ終ル者無キニ非ラズ是ハ席場ノ戯画ニシテ其腕ノ多ク達シタルヨリ起ル處ナリ故ニ學ビ得テ而シテ後チ或ル物ヲ画カント欲



人物式起筆

凡ソ人物ヲ畫クニハ淡墨ヲ以テ鼻ヨリ始メ口、目、面ノ輪郭、耳、頭、眉、髭其餘ハ數字ノ順序ニ從ヒ而シテ後チ次著ス處ノ墨色ノ濃淡ヲ以テ成ル故ニ諸大家ノ本ニ據リテ大略此順序ヲ以テ學ブトキハ忽チ達スベシ然リト雖モ人ノ性質ニヨリテ画才アリ或ハ画ニモ據リ筆者





ヒバ未ダ画カズト雖モ必ズ紙上ニ顯然トシテ在ルガ如ク見ユルガ故ニ筆ヲ
採テ其働キハ自在ナリ





試筆

試筆(シヒツ)







明治十五年八月廿八日板權免許
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